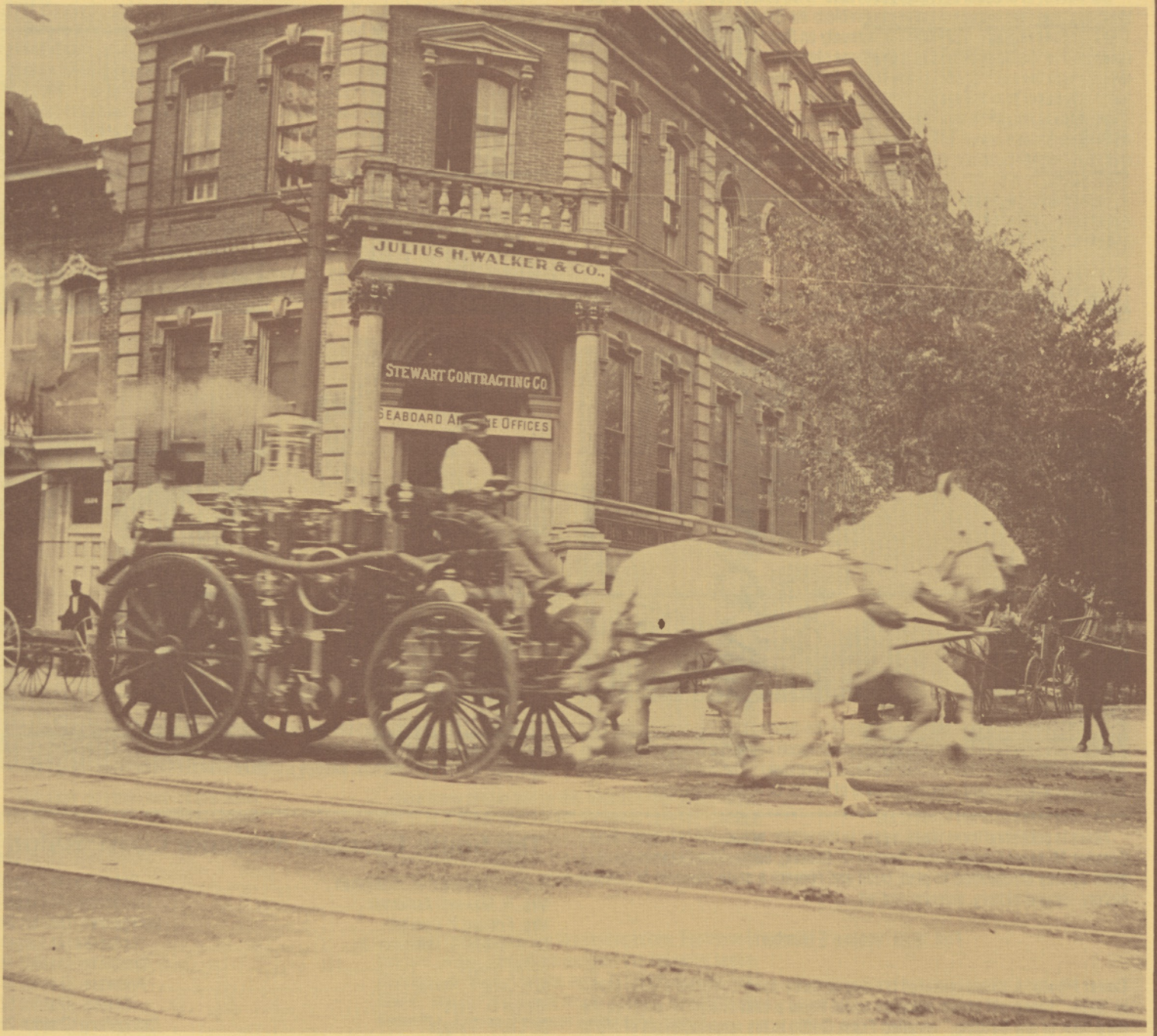


STATE DOCUMENTS

Fall 1979    Volume 5    Number 3





# New Acquisitions

Among the Commission's numerous recent acquisitions are three objects of unusual interest: a cavalry helmet, a quilt, and a tailor's goose. Each in its own way tells a fascinating story.

The brass-and-leather helmet, with its bold insignia, was worn by a member of the Charleston Light Dragoons, an elite militia unit organized in the 1790's and active until the early years of this century. After careful research, Rodger E. Stroup, our curator of history, has concluded that the helmet dates from about 1835. The castings of the palmetto tree emblem on the rosette and the hat plate are identical to known South Carolina militia emblems of the period 1830-1845, and the style of the helmet resembles examples that date from the Mexican War (1846-48).

Our helmet is unusual because of the date 1733 embossed on the rosette and the hat plate. The standard palmetto emblem for South Carolina bore the date 1776. Captain Fitzhugh McMaster, an authority on South Carolina military uniforms, believes that the Charleston Light Dragoons claimed 1733 as their founding date, even though the earliest documented date for the organization is about 1790. He too is confident that the helmet was worn by the Charleston outfit.

Mr. Stroup suggests that the 1733 marking could mean that the helmet was authorized for use about 1833, in recognition of the unit's "centennial." At any rate, this helmet is, to our staff's knowledge, the only known version bearing the 1733 date.

We acquired the helmet for the people of South Carolina with the assistance of a monetary gift from the South Carolina Arms Collectors Association. We would like publicly to thank the members of the SCACA for their generosity.

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Two objects with a remarkable history are the early 19th-century quilt and the tailor's goose, or pressing iron, from Laurens. These important artifacts were



Bobby O'Shields, on the right, president of the South Carolina Arms Collectors' Association, presents the Charleston Light Dragoon helmet to Overton G. Ganong, deputy director of the South Carolina Museum Commission. The helmet was purchased by the Commission with the assistance of the S. C. Arms Collectors.

donated to the Museum Commission by Colonel Helen B. Whitley as a tribute to her mother, Sarah Hance Bolt Owens. Colonel Whitley is the great, great granddaughter of the quilt's original owner, Sarah Word.

In 1824, a young tailor named Andrew Johnson moved from Raleigh, North Carolina, to Laurens and opened a shop. Shortly thereafter, he began courting Miss Word, a local girl. During the courtship, Johnson helped her make the quilt. According to Sarah Word's granddaughter, Johnson "seemed to have some idea of drawing, for he assisted her greatly in the originating and drafting of the designs of fruits and flowers on the quilt; then also, his skill with the needle was displayed for he assisted her to sew the designs as drawn and to stuff them with cotton." Johnson also gave Sarah the tailor's goose after he noticed her pressing her brother's pants with an ordinary flat iron.

The quilt itself helps to tell the rest of the story. In designing it, Johnson and Miss Word created an area for his initials in one corner and her initials in the opposite corner. However, Miss Word did not think it would be proper to put his initials on the quilt until after they were married. Unfortunately, when Johnson asked for Sarah's hand, Mrs. Word (Sarah's father was deceased) refused. She did not think that Johnson, a poorly educated tradesman, was good enough for her daughter. Local tradition states that Johnson immediately packed his belongings and returned to Raleigh. Forty years later he would become president of the United States. Just as the story says, the quilt presently contains the initials SW in one corner and a blank place in the opposite corner. Moreover, it has obviously been worked on by two pairs of hands, one adept and the other much less skilled.

It is often not easy to authenticate objects associated with famous individuals. In this case, however, family recollections, several 19th-century printed sources and various biographers of President Johnson substantially agree on the story of Johnson's relationship with Sarah Word. The research done by our staff has failed to turn up any reason for questioning the authenticity of the quilt and the goose.

Although over 150 years old, the quilt is in remarkable condition. The original hand-spun and hand-woven backing is in good shape, except for two small holes and some wear. After the holes are repaired and the quilt receives a mild cleaning, it will be in excellent condition.

The quilt and the tailor's goose will be exhibited in our exhibit case in the State House during January, 1980. At that time Colonel Whitley and Mrs. Owens will be the guests of the Commission for the formal dedication of the artifacts. We thank Colonel Whitley for giving these unique and valuable objects for the future State Museum.



Col. Helen B. Whitley displays the quilt she recently donated to the Museum Commission. Pictured with her are, on the left, Senator David Taylor of Laurens and, on the right, Col. William Owens, Col. Whitley's brother. Senator Taylor holds the goose.

*News* is published three times a year, in the winter, spring and fall, by the South Carolina Museum Commission, Overton G. Ganong, editor. The Commission is a state agency established to plan, build and operate a state museum of cultural history, natural history, science and art.

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**Cover Photo:** A steam-operated fire engine races down Columbia's Main Street in 1903. "Those old steam pumpers could throw a bold stream of water to the third floor of any building," recalled Frank Griffin in his reminiscences of life in the capital city at the turn of the century. Photo from the SCMC Collection.

## The South Carolina Museum Commission

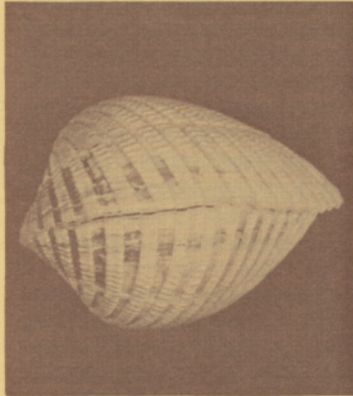
Guy F. Lipscomb, Jr., Chairman	Columbia (At Large)
Mrs. R. Maxwell Anderson	Charleston (At Large)
Mrs. Edward P. Guerard	Georgetown (District 6)
Dr. Ambrose G. Hampton, Jr.	Columbia (At Large)
Arthur Magill	Greenville (District 4)
Mrs. John F. Rainey	Anderson (District 3)
Marvin D. Trapp	Sumter (District 5)
Dr. Leo F. Twiggs	Orangeburg (District 2)
David B. Verner	Charleston (District 1)



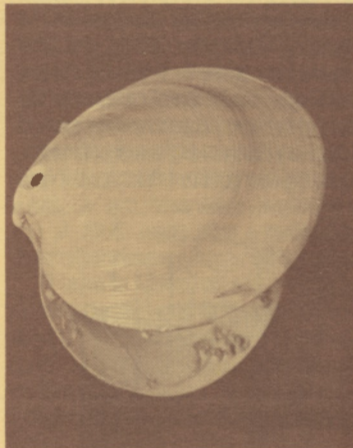
Some of our most common and interesting bivalves are:



The *giant Atlantic cockle*. This beauty is the largest cockle in Atlantic waters. It usually measures about four inches across.



The *incongruous ark*, which gets its name because one shell overlaps the other.



The *disk dosinia*, one of our most common clams. The specimen shown has a hole made by a moon snail, which fed on the clam inside.

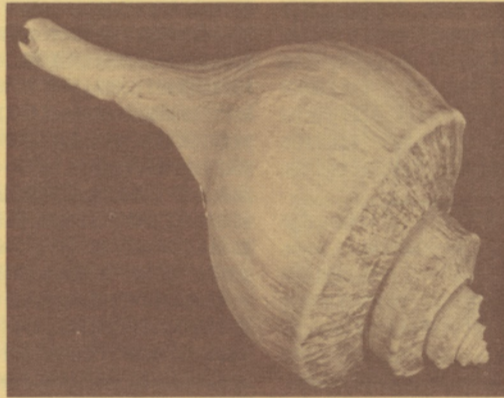
# Find Any of These?

Perhaps during those long summer months you had the chance to do some beachcombing along the Carolina coast and are now wondering about the identities of those interesting shells you happened to pick up? Just in case you are, we are picturing a few of the more common marine objects collected on our beaches. Chances are good that you found some of them.

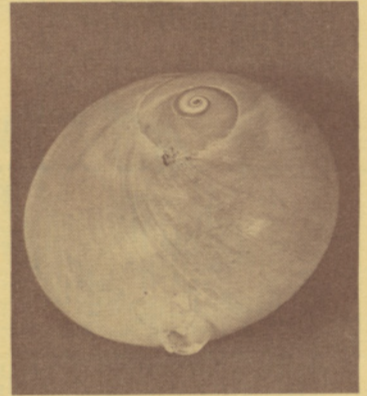
First of all, let us distinguish between bivalves and univalves. Bivalves are mollusks with two shells hinged together. The oyster is a familiar example. All species feed by filtering minute particles of food from the water. Since the shells come apart when the animal dies, usually all you find on the beach are single halves.

Univalves, as the name implies, are mollusks with one shell, like snails. All univalves are predators and feed primarily on bivalves.

Typical univalves are:



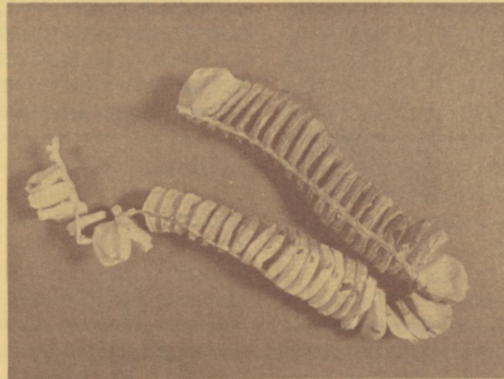
The *channeled whelk*, so called because of the spiral channel at the top of the shell.



The *moon snail*, one of the most common marine snails. With its rasp-like tongue, it drills holes in the shells of its bivalve prey.



The *banded tulip*, which feeds on bivalves by prying them apart with the flange of its own shell.



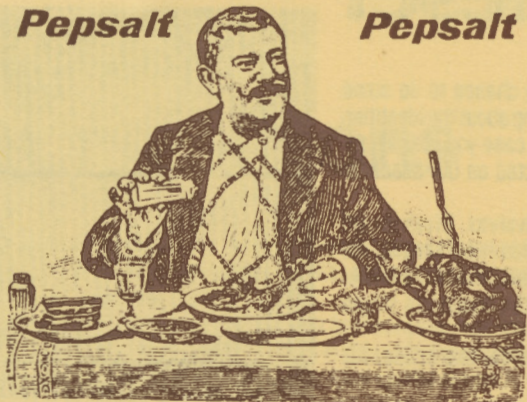
How many people finding this necklace-like object realize that it is a *whelk egg case*? All whelk species produce them. They are normally attached to solid objects underwater but are often washed up on the beach. Each capsule contains a number of embryonic whelks.



And the *knobbed whelk*, named because of the prominent knobs on the shell.

Beachcombing can be a fascinating hobby. For those of you just getting started we suggest the following books: *Seashells of North America*, by R. T. Abbott (Golden Field Guide), and *A Field Guide to the Atlantic Seashore*, by Kenneth L. Gosner (Peterson Field Guide Series).



**Pepsalt****Pepsalt****Indigestion Has No Terrors For Him**That salt-shaker is filled with **Pepsalt**.  
It cures and prevents indigestion.

"The quack," a doctor once lamented, "like death and taxes, is always with us." Never was this statement more true than in the 19th century, verily a Golden Age of quackery. It was an era in which modern medical science, struggling to be born, was beset on all sides by exotic heresies, quack practitioners, and patent medicine hucksters. South Carolina society was not immune to the medical foibles of the day; on the contrary, the story of medicine in 19th-century South Carolina is one of constant warfare between the proponents of orthodox medicine and the "medical irregulars."

To understand this story, one must first look at the state of medical knowledge in 1800. By modern standards, medicine was still shockingly primitive, in some respects scarcely more advanced than that of the Ancient World. Although the objects of much speculative thought, the origin and nature of disease were poorly understood. In America, most physicians did not differentiate between diseases, but described them simply as "fevers" and "fluxes." Unitary explanations of disease were popular. Some practitioners, clinging to a belief as old as the ancient Greeks, ascribed illness to an imbalance in the bodily humors, or fluids. Others attributed it to miasmas or bad air; still others to "vascular tensions." The latter idea, propounded by Benjamin Rush (1745-1813), America's most influential physician, achieved great vogue between 1780 and 1860 and gave rise to remedies so drastic that they came to be labeled "heroic."

To the heroic practitioner, treatment consisted of bleeding, blistering, purging, sweating, and the administration of massive doses of calomel (mercurous chloride). The goal of all treatments was to drive irritants and fluids from the body and thus reduce vascular tension. Blood-letting was sometimes carried to fearful extremes. Arguing that it was "a very hard matter to bleed a patient to death," Rush advocated withdrawing up to four-fifths of the body's blood, if necessary. He maintained that the unconsciousness resulting from severe blood loss relaxed the patient and made him easier for the doctor to handle. Calomel, the "old reliable" cathartic of the period, in large doses produced severe side effects such as loosening of the teeth, falling hair, and other symptoms of mercury poisoning. In the light of present knowledge, it is obvious that in most cases heroic practices did little to cure patients and probably hastened many to an early grave. Although some people continued to put their faith in heroic treatments, others grew increasingly skeptical. This climate of opinion promoted medical heresies and quackery.

America's first medical heresy, Thomsonianism, grew out of the tradition of folk medicine and its reliance on herbal remedies. Samuel Thomson (1769-1843), a self-taught New Hampshire farmer, declared war on bleeding and calomel and devised a course of treatment combining herbal medications and intense steam baths. This treatment was certainly no worse than heroic practice and, in fact, had some therapeutic value. In 1813 Thomson went so far as to patent his medicines and system of practice, after which he sold "family rights" for twenty dollars, which gave the purchaser the right to prescribe treatments for himself and his family. Thomsonianism met an enthusiastic reception in the individualistic America of the 1830's and 40's, for in essence it declared that everyman could be his own physician. Practitioners sprouted everywhere, not all of whom bothered to purchase the rights. The cult was particularly active in South Carolina. A Thomsonian Infirmary opened in Charleston in 1837, and in that same city a Thomsonian publication, the *Southern Botanic Journal*, was issued from 1837 to 1839. The sect retained its influence through the 1840's but declined swiftly after Thomson's patents expired in 1852.

A much more potent—and enduring—force on the American medical scene was homeopathy, the major unorthodox system of the century. Like Thomsonianism,

# Medical Heresies, Quacks and Nostrums

homeopathy arose in reaction to the excesses of orthodox medicine. It was conceived by a German physician named Samuel Christian Hahnemann (1755-1843), who became disillusioned by heroic methods and sought an alternative in pharmacology. Hahnemann came up with the idea that diseases could be cured by administering infinitesimal amounts of drugs which, if given in large amounts to a healthy person, would produce symptoms similar to those of the disease. He recommended extremely dilute doses, even to 1/500,000th of a grain or less. Orthodox physicians scoffed that such doses amounted to no medication at all, and they labeled homeopaths as quacks and charlatans, but such criticism overlooked the fact that such treatment at least would not harm the patient and that it allowed him the psychological comfort of receiving treatment.

As in the rest of the nation, homeopathy became quite popular in South Carolina and for decades openly and bitterly competed with orthodox medicine. Ultimately, the rise of scientific medicine in the second half of the century weakened homeopathy by eliminating the heroic features of orthodox practice that it condemned while at the same time making great strides in the identification and treatment of disease. On the other hand, homeopathic theory and practice stagnated. After the turn of the century, homeopathy declined rapidly. Many practitioners abandoned their earlier dogmatic notions about "similars" and "infinitesimals" and joined the mainstream of medicine. By the 1960's the extinction of homeopathy seemed imminent.

Although orthodox physicians long refused to recognize homeopaths as doctors, the latter at least had followed a systematic course of study. But such was not the case with every man who called himself "doctor." During the 1830's and 40's laws governing the licensing of physicians were overturned in state after state, allowing anyone who pleased to hang out a shingle. South Carolina opened the door to quackery in 1838, and before long a host of self-proclaimed healers roamed the state, touting quickie cures for cancer, pulmonary disease and sundry ailments. Not until Reconstruction times did a new licensing law go into effect, and it was





ludicrously lenient. Anyone who had practiced for ten years could be certified on the basis of a statement of qualifications given by any three citizens. But at least it was a step in the right direction and slowed the influx of new quacks into the state.

One branch of medical quackery, nevertheless, flourished unabated: the patent medicine trade. Although the history of patent medicines in America goes back to colonial times, the trade reached its heyday in the second half of the 19th century. Like Thomsonianism and homeopathy, the vogue of patent medicines was encouraged by the fearful treatments and vile concoctions used by orthodox doctors, but advances in medical practice failed to discourage its growth. The trade enjoyed unbridled success until the Pure Food and Drug Law of 1906 put a stop to its more extreme abuses.

Although they sought to legitimize their preparations by calling them "Dr. So-and-So's Sure Cure," or some such name, patent medicine manufacturers lost no opportunity to discredit the medical profession, which they portrayed as narrow-minded, greedy, and selfish. When doctors denounced quack remedies, promoters charged that they were not really interested in healing, for they made more money by keeping people sick. The patent medicine huckster, on the other hand, offered a cheap, quick, and easy way to health, and millions listened. Many people feared medical treatment and were prone to dose themselves with store-bought remedies in hopes of avoiding a visit to the doctor.

The varieties of patent medicine were legion, the competition among producers fierce, and the advertising efforts to promote them immense. Manufacturers tried to invent names that would burn themselves into the memory: Stephen Sweet's Infallible Liniment, Mrs. Winslow's Soothing Syrup, Dr. Williams' Pink Pills for Pale People. Some advertised cure-alls, like Swain's Panacea; others targeted specific ailments like Piso's Cure for Consumption, Mixer's Cancer and Scrofula Syrup, and Dr. Kilmer's Swamp Root Kidney Cure. Some sought to appear mysteriously scientific, like A. Trask's Magnetic Ointment. Others traded on the Indian's reputation as a healer with Clemens Indian Tonic and Healy & Bigelow's Kickapoo Indian Cough Cure. Still others sought to identify with exotic foreign lands, advertising Carter's Spanish Mixture and Dr. Haynes' Arabian Balsam. To promote their wares, patent medicine manufacturers developed the first major advertising effort in American history. They filled newspapers with ads, put out calendars and almanacs, solicited testimonials, posted handbills, printed flyers, and sent literature through the mail. No literate citizen could escape the barrage. And even the uneducated and the young were fair game for that popular rural entertainment, the medicine show.

Advertisers literally tried to frighten the public into buying. They suggested that every pimple, every cough, every pain might be the harbinger of some dread disease that could bring embarrassment, ostracism, pain, even death. To drive home the point, ailments were illustrated in graphic color drawings. The grim reaper, scythe in hand, was a favorite symbol.

This campaign had truly unfortunate consequences. Not only did nostrum hucksters fleece the public of their money, they led thousands of otherwise sound people to form medicine habits that sometimes undermined their health. Harsh laxatives, large amounts of alcohol, and, most ominously, habit-forming painkillers like opium and morphine, were common ingredients in patent medicines.

For decades legitimate physicians inveighed against nostrums, to little avail. Not until the 20th century were steps taken to deal with the abuses of patent medicine, and those steps, beginning with the passage of the Pure Food and Drug Act of 1906, came after a muckraking journalistic campaign that exposed the fraudulent claims and the cynicism of the industry.

Thanks to federal regulation, the worst abuses of the trade were eliminated. Manufacturers were forced to list ingredients on the label, addictive ingredients were banned, and extravagant advertising claims were prohibited. But the government never sought to eliminate patent medicines, only to make them safer. The trade continued to flourish. Today patent medicine is a billion-dollar-a-year business. Large numbers of Americans still prefer to swallow over-the-counter preparations rather than pay a visit to the doctor.

Quackery too still thrives, despite the efforts of government and the medical profession. It is not as flagrant as it was in the days when anyone could openly proclaim himself a doctor, but every year unscrupulous quacks find gullible victims. The reasons are not difficult to discern. For most men, health is one of life's greatest treasures. Once health is lost, they will grasp at any hope of recovering it. To the ill the quack offers powerful attractions. The doctor says that disease is complex; he says it is simple. The doctor's treatments are often long and drawn out; his are quick. The doctor's methods are expensive; his remedies are cheap. And, finally, the doctor must sometimes confess that he and the resources of medical science cannot restore the patient to health; the quack promises a sure cure. In the last analysis, people want to believe in miracles, and miracles are the quack's stock in trade.

For readers who want to pursue this subject further, the following books are recommended:



Homeopathic medical kit, mid-19th century. The vials are 1¾ inches tall. SCMC Collection



Lancet, used for bleeding. About 2 inches long. SCMC Collection



Assortment of patent medicine bottles. SCMC Collection

Shyrock, Richard H. *Medicine and Society in America: 1660-1860*. New York: N.Y.U. Press, 1960. An excellent brief survey of medical thought and practice in the heroic age.

Kaufman, Martin. *Homeopathy in America: The Rise and Fall of a Medical Heresy*. Baltimore: Johns Hopkins Press, 1971. A detailed, scholarly treatment of the subject.

Young, James Harvey. *The Toadstool Millionaires: A Social History of Patent Medicines in America before Federal Regulation*. Princeton, N.J.: Princeton University Press, 1961. Well researched, and written in a lively, entertaining style.

Waring, Joseph I. *A History of Medicine in South Carolina*. Vol. II, 1825-1900. Published by the South Carolina Medical Association, 1967. Some information on quackery, Thomsonianism, and homeopathy in South Carolina.



# Planning Update

In the winter 1979 issue of *News* we reported that the staff, with the aid of outside consultants, was developing a master plan for the State Museum. That work has now entered its final phase, thanks to an appropriation of \$59,000 from the General Assembly.

The appropriation has enabled us to contract with architects and professional exhibit designers to complete the portions of the plan dealing with facilities, site development, exhibits, and budget. Our staff had already developed the purposes, roles, programs, and staffing projections for the museum.

Last March, after going through a careful selection process, the Commission chose the architectural firm of McNair, Gordon, Johnson and Karasiewicz, headquartered in Columbia, to handle the contract. That firm, in turn, contracted with E. Verner Johnson and Associates, architects and planners of Boston, Massachusetts, and A Couple Designers, Inc., of Maysport, Ohio. E. Verner Johnson and Associates is preparing a facility plan, a site development plan, a schematic building design,

and a proposed budget. A Couple Designers, in conjunction with the staff and Mr. Johnson's firm, is developing a preliminary exhibit plan.

Both firms have proven themselves in the specialized fields of museum planning and exhibit design. E. Verner Johnson and Associates has prepared or has contributed to development plans for the Boston Science Museum, The Pink Palace Museum in Memphis, Tennessee; the Mid-America Center in Hot Springs, Arkansas; the Tennessee State Museum; Plimoth Plantation, and many others and is currently serving as consultant to the Smithsonian Institution and a number of other museums in this country and abroad. Mr. Johnson has traveled to four continents in his study of museum architecture, and we believe that he will design for South Carolina an attractive and functional State Museum. A Couple Designers, Inc., the principal members of which are Gerard and Elizabeth Hilferty, comes highly recommended. The firm was responsible for master planning and exhibit work at the recently opened Kentucky Horse Park near Lexington and has done work for a number of other museums and historical societies in the Ohio Valley region.

Work on the master plan began in August and should be wrapped up by mid-January.

Once the plan is complete, the next step will be to request a capital bond appropriation for construction. We hope to make such a request this fall. If approved, funds for building your State Museum will become available in July, 1980.



## Monarchs of the Air

The monarch butterflies (*Danaus p. plexippus*) are about to begin their autumn migration. Every year, millions of the orange-and-black insects fly from the eastern

U.S. to their wintering grounds in central Mexico. Many pass through our state. You are apt to see a number of individuals flying together, stopping now and then to sip nectar from handy flowers.

Adult monarchs have an interesting protective mechanism: to predators they taste terrible. It is thought that the poisonous juice of milkweed leaves, upon which the caterpillars feed, contributes to the butterflies' obnoxious flavor. Birds shun them. But the foul taste evidently does not deter Mexican cattle, which consume huge numbers of monarchs during the winter.

On their migrations, most monarchs fly along the Gulf coast to reach their destination, but some strike out boldly across the Gulf itself, braving hundreds of miles of wind and waves. Those that survive the journey spend the winter in the Mexican highlands, where they mate and prepare for the return trip. In the spring they fly back to their places of origin, to lay their eggs and die. A monarch thus makes two migrations in its year of life.

The next time you see a monarch fluttering overhead, you might reflect on the adventures that lie before it—and on the marvelous, unknown force that propels such a tiny creature on such a prodigious journey.

## Museum Shorts

The **Preservation Society of Charleston** will sponsor its annual Fall House and Garden Tours October 10, 11, 12, 13, 18, 19, 20, 26 and 27, 1979. These candlelight walking tours will feature private historic homes and gardens. Proceeds from the tours will go toward preserving Charleston's architectural heritage. For additional information write The Preservation Society, P.O. Box 521, Charleston, S.C. 29402 or call (803) 723-4381.

The **Gibbes Art Gallery** in Charleston has put together an exhibit entitled "Reflections of a Southern Heritage: 20th Century Black Artists of the Southeast." The exhibit features approximately 66 pieces of art work ranging from oils and watercolors to sculpture, prints, and batiks. Many of the works are by South Carolina artists, including Edwin A. Harleston, William Henry Johnson, Arthur Rose, Leo Twiggs (an SMC Commission member), Larry Leiby, and Jesse Jeter. This exhibit will show at the Gibbes and at the Greenville County Museum of Art this fall. Check the "Museum Happenings" column for dates.

The Holly and Arthur Magill Collection, consisting of 26 works by the noted American realist painter Andrew Wyeth, went on display at the **Greenville County Museum of Art** in September in the permanent collection gallery. The collection, purchased last March by Holly and Arthur Magill, retired textile manufacturers, contains paintings representative of 30 years of Wyeth's artistic career. It has been placed on long-term loan to the museum. Hours are Monday through Saturday, 10:00 a.m. to 5:00 p.m., Sunday, 1:00 to 5:00 p.m. Admission free.

The **Riverbanks Zoo** in Columbia announces that guided tours are available for organized groups of 15 or more people, Monday through Friday at 9:30 and 11:00 a.m. Call (803) 779-8717 to make a reservation.

Beginning Sunday, September 16, the **Greenville County Museum of Art** will hold a series of Sunday afternoon programs centering on the recently acquired Wyeth paintings and the American realist tradition. The series will extend for 14 consecutive Sunday afternoons through December 16 and will include lectures, demonstrations, films, video-tapes, slide programs, a debate, and critiques. Each session will begin promptly at 2:00 p.m. and will be over by 4:00 p.m. The series is open to the public free of charge.

The yuletide season is approaching once again, and the **Historic Beaufort Foundation** is preparing another elegant, old-fashioned Christmas at the John Mark Verdier House, 801 Bay Street. Visitors will be treated to a memorable experience, as the fine Adam-style home, built in the 1790's, will be decorated in authentic detail by the garden clubs of Beaufort County, using local materials that were available to early Beaufort residents. Members of the Foundation in period dress will greet visitors, guide them through the house, and serve them refreshments based on period recipes. All this will take place December 3 - 8, from 11:00 a.m. to 7:00 p.m. Monday and Tuesday, from 11:00 a.m. to 3:00 p.m. Wednesday through Saturday. For further details, get in touch with the Foundation at P.O. Box 11, Beaufort 29902 or call (803) 524-6334.

Another Christmas celebration is being planned for the Up Country, this one at the **James Dunklin House** (c. 1812) at 544 West Main Street in Laurens. The annual Christmas Open House will take place Sunday, December 9, from 2:00 to 5:00 p.m.

For you sky watchers, the **Bob Jones University Planetarium** in Greenville is scheduling two shows for the fall season. "The Stars from Different Latitudes" will run from September through November. December will feature the Christmas show, "The Star of Wonder."

(continued)



(Museum Shorts continued)

The **Fort Jackson Museum** in Columbia has a new exhibit on the 102nd Essex Troop Cavalry of New Jersey, one of the nation's oldest National Guard cavalry units. The 102nd trained at Fort Jackson in 1941, just before American involvement in World War II. It was one of the last mounted units in the U.S. Army and employed horses extensively in its maneuvers at Fort Jackson. However, before departing for North Africa the outfit was reorganized as a totally mechanized cavalry regiment. The Fort Jackson Museum is open from 1:00 to 4:00 p.m., Tuesdays through Sundays.

During the week of November 12, representatives of the National Aeronautics and Space Administration (NASA) will present school programs, workshops, and public performances at the **Museum of York County** in Rock Hill. There is no admission charge for these events. For more information call (803) 366-4116.

Fittingly enough, the weekend planetarium show at the **Museum of York County** also deals with current space exploration. Entitled "Legacy," it will run through October and November on Saturdays and Sundays, 2:00 and 3:15 p.m. Beginning November 24, the Christmas show "Star of Bethlehem" will play through the end of December on the same schedule.



"This interesting species rapidly became extinct. No one knows why. . . ."



(Our thanks to cartoonists Lo Linkert and Nick Hobart and to *The Rotarian* magazine for permission to reprint the above cartoons.)

## Hartman Compiles Guide to Federal Programs

Museums and historical societies large and small share two concerns: money and how to get it. To supplement private, municipal, county and state funds, there is a wealth of federal grant and loan programs, but the organization seeking money from Uncle Sam faces a stern challenge simply to find the funding sources in the federal labyrinth. Now the task should be considerably easier thanks to a new book compiled by our own Hedy Hartman and published by the American Association for State and Local History. Entitled *Funding Sources and Technical Assistance*, the book will guide the grant hunter to almost 80 programs in 15 agencies. For each funding source, Ms. Hartman provides information about objectives, funding guidelines, eligibility requirements, use restrictions, and many other helpful details. Each entry is preceded by a symbol to inform the reader instantly as to the type of organization that the source most often supports.

Part two of the book guides the reader to technical assistance programs for

museums and historical agencies; part three furnishes an exhaustive list of traveling exhibition programs nationwide; and part four, entitled "Other Programs and Services" describes sources of assistance from agencies as diverse as the Department of the Treasury, the Department of Defense, and the General Services Administration.

In sum, *Funding Sources and Technical Assistance* meets a long-felt need in the museum profession. It is hard to imagine a museum or historical agency that will not want a copy of this book. Certainly anyone involved in fund raising or grant-proposal writing will find it most useful. Readers may order copies from the American Association for State and Local History, 1400 8th Avenue South, Nashville, Tennessee 37203. The price is \$10, \$7.50 to members of AASLH.

At the Museum Commission we are pleased and proud that one of our staff members has made such a worthwhile contribution to the museum profession.

## Just Off the Press

We are pleased to announce the publication of Museum Bulletin No. 4, *Native Vascular Plants, Endangered, Threatened, or Otherwise in Jeopardy in South Carolina*. This 22-page booklet names and describes plant species that have suffered severe losses of population and habitat or that are actually in danger of extinction in this state. The list is broken down into four categories: 1) of national concern, 2) of regional concern, 3) of statewide concern in South Carolina, 4) of concern, status unresolved. The first category identifies plants endangered throughout their entire ranges in the continental U.S.; the second lists species endangered over a significant portion of their ranges, if that portion includes South Carolina; the third identifies those not of particular concern elsewhere but which are threatened in the state; and the fourth designates species for which there is insufficient information to place them in one of the other categories.

The list was compiled by Douglas A. Rayner, chairman, and other members of the South Carolina Advisory Committee on Endangered, Threatened, and Rare Plants. The preparation of the list was promoted by the Heritage Trust Program of the South Carolina Wildlife and Marine Resources Department.

This publication should be useful in a number of ways. It will alert the general public to the endangered status of many of the state's flora. It will help public and private organizations interested in designating natural areas, creating wildflower sanctuaries, and maintaining botanical gardens. Finally, it will assist legislators and state officials to formulate new laws and regulations for the protection of endangered species. This booklet will be, in a real sense, the "official" word on endangered plants in South Carolina.

For the convenience of both the specialist and the lay user, the book gives the scientific name and the common name of each plant.

Readers interested in obtaining copies of this publication can order them from the South Carolina Museum Commission. Please send \$2.00 per copy. Supplies are limited.

## Donors

We would like to recognize the people and institutions who over the last few months have generously donated objects to our collection. Their interest, support, and generosity have measurably assisted us in our efforts to create a State Museum for South Carolina.

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# Let Us Know

Like everyone else in these inflationary times, we are trying to control our costs and get the best return for our money. One way we can reduce the cost of our newsletter is to update our mailing list. If you wish to continue receiving *News* from the South Carolina Museum Commission, simply cut out this section, fill in your name and address, and mail it to us. If we have not heard from you by June 30, 1980, we will assume that you are no longer interested and will remove your name from our mailing list. Thank you for your cooperation.

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## Museum Happenings Around The State

Designed to keep readers in touch with museum activities statewide, the Museum Happenings column is a regular feature of our newsletter. In it we print information on special events, exhibits, and programs sent to us by museums and museum-related institutions in our state.

### Barnwell County Museum

#### Barnwell

October

Natural History Prints from the South  
Carolina Museum Commission

November

State Art Collection—Graphics

December

State Art Collection—1978 Accessions

#### Gibbes Art Gallery

#### Charleston

October 1-28

Reflections of a Southern Heritage:  
20th-Century Black Artists of  
the Southeast.

October 9-November 11

David S. Soliday, photographs

November 1-January 13

Burr Etchings

November 2-December 30

Willard Hirsch: Charleston Sculptor

November 13-December 9

Charleston Daguerreotypes

December 11-January 16

Jerry and Dona Locklair

#### Rudolph E. Lee Gallery

#### Clemson

October 5-29

America's Architectural Heritage

G.E. Kidder Smith, photographs

Kemp Mooney, recent architectural  
projects

Harlan E. McClure, Italian watercolors

November 2-21

Anna Campbell Bliss, color and  
light serigraphs

Joan Tweedy, ceramics

Three Photographic Portfolios

### Columbia College

#### Columbia

October

Philip Mullen, one man show  
(Music/Art Center)

Columbia College 125th Anniversary  
Exhibition (Edens Gallery)

November

Artists' Guild of Columbia Award Show

Kathryn Stanley (Music/Art Center)

Penny and Roger Brittain, two person  
show (Edens Gallery)

December

Heidi Darr-Hope, Thomas C. Rollins,  
Bob Doster, and David E. Lackey,  
four person show

Ansley Crawford (Music/Art Center)

Stephen Cappelli, one man show  
(Edens Gallery)

### Columbia Museums of Art and Science

#### Columbia

September 19-October 28

Art Nouveau, the Sydney and Frances  
Lewis collection from the Virginia  
Museum, Richmond

September 21-November 4

National Sculpture 1979

October 14-November 11

Seibels, Bruce Fifth Annual Caroliniana  
Watercolor Competition

November 11-December 2

City Folk: New York Genre 1930-1949

November 25-January 6

Miniature Golf at Myrtle Beach, 1979.  
Thirty photos of a leisure phenom-  
enon by David Lackey and

Gunars Strazdins

November 25-January 6

Blue Sky, one man show

December 9-January 6

Benjamin Levy, one man show

### McKissick Museums, University of S.C.

#### Columbia

October

Elizabeth George: Hand-Wrought Metals

October 10-November 7

Faculty Art Exhibit

October-December

Micropaleontology. Photographs of  
micro-fossils

October 15-December 15

Lippert Afro-American/African  
Art Exhibit

November 1-21

Christopher Meckel Graphics

November 18-December 16

Harry Hansen and Phillip Dunn, works  
by two USC faculty members

December 2-January 18

Larry Lebby: Stain Paintings

### Erskine College Exhibition Center

#### Due West

October 3-26

Thomas E. McPeak, paintings and  
drawings

November 3-27

Contemporary Ceramics USA

Robert Mills: His Drawings and Buildings

### Florence Museum

#### Florence

October

Guy Lipscomb and Marcus Durlach,  
watercolors

November

Marc Chagall Etchings

December

The Seat of American Invention,  
Sponsored by the LA-Z-BOY  
Chair Corporation

Needlework by Siobhan L. O'Quinn

### Greenville County Museum of Art

#### Greenville

October 6-28

Basilios Poulos, paintings

October 10-31

Ellen Mobley, crafts and sculpture

October 10-December 30

Lewis W. Hine, 1874-1940, A Retro-  
spective of the Photographer

November 9-December 16

Reflections of a Southern Heritage:  
20th-Century Black Artists of the  
Southeast

### Pickens County Museum of Art

#### Pickens

October

Jeanet Dreskin Haig, exhibit

November

Leo Twiggs, exhibit

### Museum of York County

#### Rock Hill

October 6-28

Ceramics USA, an exhibition of  
contemporary pottery sponsored by  
the S.C. Arts Commission

November 10-11, 17-18

Rumplestiltskin, professional puppet  
show by Grey Seal Productions

### Converse College—Milliken Gallery

#### Spartanburg

October 9-November 5

Illinois Artists

November 8-December 2

Hiram Williams, Univ. of Florida,  
drawings

December 5-26

Women Printmakers

### The Gallery

#### Spartanburg

October 20-November 13

Ford McDonald, large watercolor  
wash abstracts

November 17-December 21

Invitational Crafts Exhibit

### Sumter Gallery of Art

#### Sumter

October 7-28

Lucile Tychsen, watercolors

November 4-25

Allen MacTaggart, paintings

Roger Wohlford, wood sculpture

December 2-23

S.C. Watercolor Society

S.C. Museum Commission  
P.O. Box 11296  
Columbia, S.C. 29211

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